

May 31st, 2:30 PM

Empowering Student Ownership of Course Materials Through Open Pedagogy

Brian Jacobs
PanOPEN

Stephen Burke
Rockland Community College

Follow this and additional works at: <https://scholarworks.umass.edu/neor>

Jacobs, Brian and Burke, Stephen, "Empowering Student Ownership of Course Materials Through Open Pedagogy" (2018). *Northeast Regional OER Summit*. 24.
<https://scholarworks.umass.edu/neor/2018/teaching/24>

This Presentation is brought to you for free and open access by ScholarWorks@UMass Amherst. It has been accepted for inclusion in Northeast Regional OER Summit by an authorized administrator of ScholarWorks@UMass Amherst. For more information, please contact scholarworks@library.umass.edu.

ROCKLAND COMMUNITY COLLEGE

Building a Sustainable Curriculum Model Through Open Pedagogy

Stephen Burke
Zuzu Tadeushuk

NOTHING IS
IMPOSSIBLE,

THE WORD
ITSELF SAYS
"I'M POSSIBLE"!

- AUDREY HEPBURN



A quick case-study in using panOpen to
deliver original, curated course content

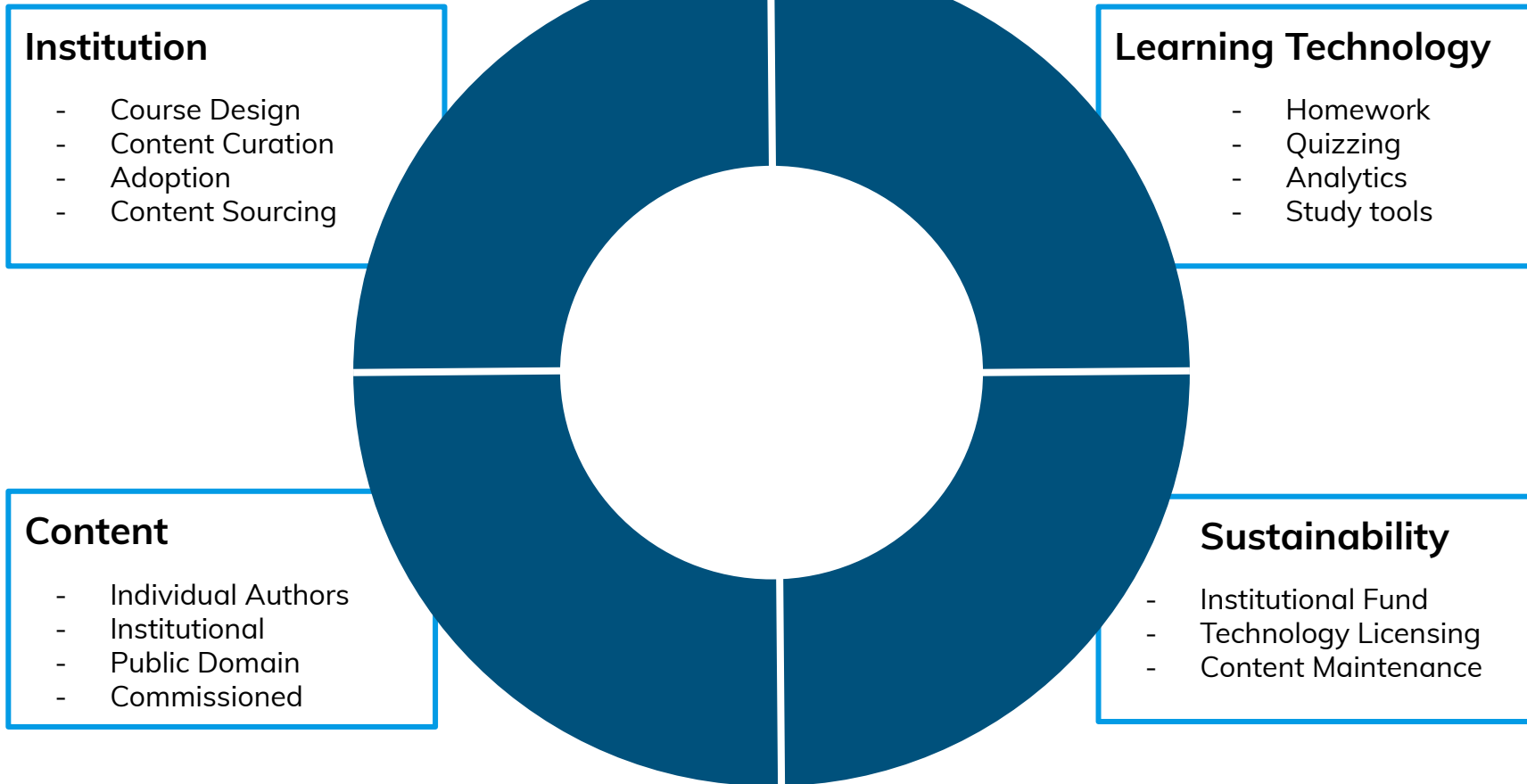
OER in Honors English

ENG 103 and 104 “Only Connect” OER Curriculum

Modules: sets of open and free texts, organized around a theme, **“constellation”** with each other;

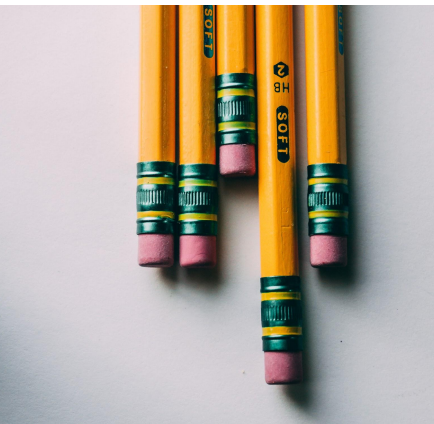
- Education
- Government
- Food
- Gender
- Creation
- Monsters

“in



The “Only Connect” Curriculum in First-Year Composition at RCC

- “Only Connect” modular curriculum using a blend of open texts and texts available through the RCC library databases.
 - Texts organized in modules/units focused around a theme, such as education, food, government, ethics, or gender.
 - Modules have been created for both ENG 101/103H (writing about non-fiction) and ENG 102/104H (writing about imaginative texts).
 - panOpen allows students to annotate both privately and publicly. Students can engage in conversations about the text in its margins.
-



Education

- Plato’s ‘Allegory of the Cave’
- Frederick Douglass’s *Narrative*
- Maria Montessori’s *The Montessori Method*
- John Dewey’s *Democracy and Education*
- Howard Gardner’s *Multiple Intelligences*



Creation

- “Marduk Creates the World” -Babylonian
- “Genesis”
- Plato’s Symposium
- “The Four Creations” - Hopi
- John Milton’s *Paradise Lost*
- Mary Shelley’s *Frankenstein*

offered solemn sacrifices in his honour; but this is not done, and most certainly ought to be done: since of all the gods he is the best friend of men, the helper and the healer of the ills which are the great impediment to the happiness of the race. I will try to describe his power to you, and you shall teach the rest of the world what I am teaching you.

In the first place, let me treat of the nature of man and what has happened to it; for the original human nature was not like the present, but different. The sexes were not two as they are now, but originally three in number; there was man, woman, and the union of the two, having a name corresponding to this double nature, which had once a real existence, but is now lost, and the word 'Androgynous' is only preserved as a term of reproach. In the second place, the primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond. He could walk upright as men now do, backwards or forwards as he pleased, and he could also roll over and over at a great pace, turning on his four hands and four feet, eight in all, like tumblers going over and over with their legs in the air; this was when he wanted to run fast.

Now the sexes were three, and such as I have described them; because the sun, moon, and earth are three; and the man was originally the child of the sun, the woman of the earth, and the man-woman of the moon, which is made up of sun and earth, and they were all round and moved round and round like their parents. Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods; of them is told the tale of Otys and Ephialtes who, as Homer says, dared to scale heaven, and would have laid hands upon the gods. Doubt reigned in the celestial councils. Should they kill them and annihilate the race with thunderbolts, as they had done the giants, then there would be an end of the sacrifices and worship which men offered to them; but, on the other hand, the gods could not suffer their insolence to be unrestrained.

At last, after a good deal of reflection, Zeus discovered a way. He said: 'Methinks I have a plan which will humble their pride and improve their manners; men shall continue to exist, but I will cut them in two and then they will be diminished in strength and increased in numbers; this will have the advantage of making them more profitable to us. They shall walk upright on two legs, and if they continue insolent and will not be quiet, I will split them again and they shall hop about on a single leg.' He spoke and cut men in two, like a sorb-apple which is halved for pickling, or as you might divide an egg with a hair; and as he cut them one after another, he bade Apollo give the face and the half of the neck a turn in order that the man might contemplate the section of himself: he would thus learn a lesson of humility. Apollo was also bidden to heal their wounds and compose their forms. So he gave a turn to the face and pulled the skin from the sides all over that which in our language is called the belly, like the purses which draw in, and he made one mouth at the centre, which he fastened in a knot (the same which is called the navel); he also moulded the breast and took out most of the wrinkles, much as a shoemaker might smooth leather upon a last; he left a few, however, in the region of the belly and navel, as a memorial of the primeval state.

After the division the two parts of man, each desiring his other half, came together, and throwing their arms about one another, entwined in mutual embraces, longing to grow into one, they were on the point of dying from hunger and self-neglect, because they did not like to do anything apart; and when one of the halves died and the other survived, the survivor sought another mate, man or woman as we call them,—being the sections of entire men or women,—and clung to that. They were being destroyed, when Zeus in pity of them invented a new plan: he turned the parts of generation round to the front, for this had not



Class Note by [redacted]

Oh gosh. The primeval man had skill. He could probably do cartwheels really well, too.



[redacted]

I see this as love once being a transformative feeling, one that could combine man and woman into one single entity being both man and woman.



[redacted]

Why only four hands and four feet? Why not six or eight? Similarly, in the Babylonian story of creation Marduk, the giant, also has features in groups of four (ears and eyes). However they choose to depict the head to only have two faces. Why not four?



[redacted]

It probably has only two faces so that features like the hands and feet would come in groups of four. What do you think the meaning is behind the number four? I'm thinking because of the idea of "pairs" and "twos"- a pair of heads, two sets of eyes, a pair of people.



[redacted]

In Buddhist and Hindu mythology, beings with more heads, eyes, or arms were said to see more and have more reach than humans, both metaphorically and physically.

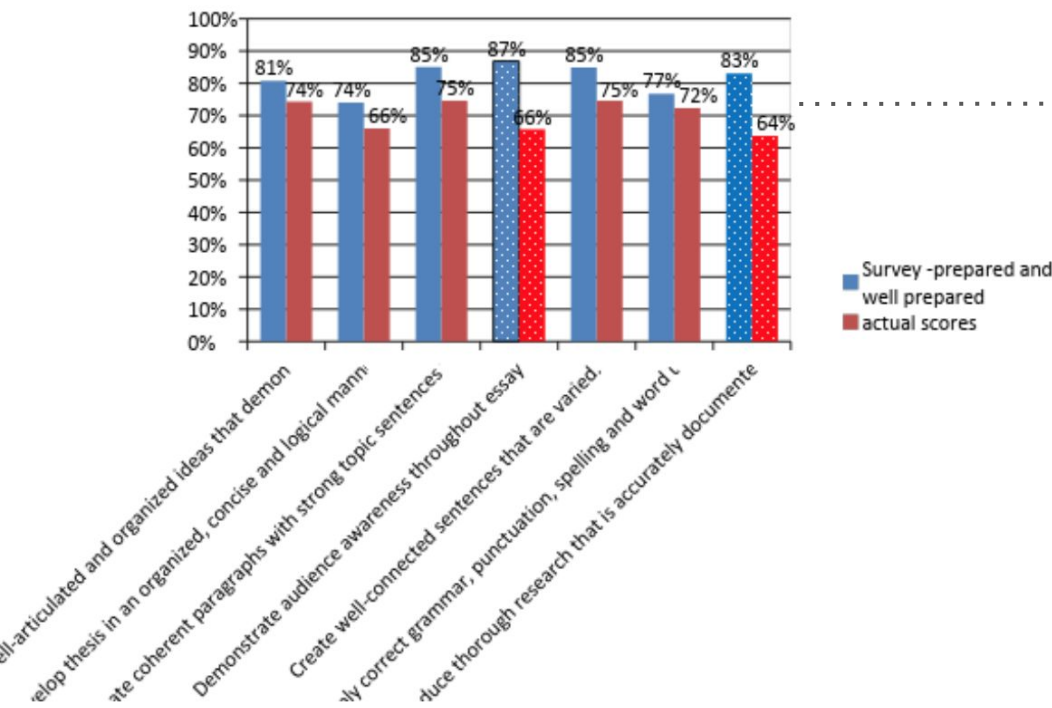


Class Note by [redacted]

This paragraph identifies the issue of the man-woman being one person. The separation of the man-woman allowed for the want of humans to find mates and also the want for company. I perceived this as the only way for hum



ENG 101 ALL -Student Survey Compared to Actual Results



Course learning outcomes about audience awareness and research scored lowest

Target the Transferability of Knowledge

Our new approach, rooted in current composition research and our own classroom experience, specifically targets the transferability of knowledge based on an understanding of the importance of genre and audience.

⋮

Bridge the Gap

Down the Rabbit Hole of Research is an assignment that seeks to bridge the gap created by the disconnect students perceive between their own ideas and the scholarship they are expected to use to support those ideas.

Down the Rabbit Hole of Research

1. Identify a relevant scholarly article or book chapter.
2. Summarize the source.
3. Analyze the article's rhetorical choices, including the use of **two** of its own scholarly sources.
4. Through close-reading and analysis, connect your ideas about the topic to all three scholars' perspectives.



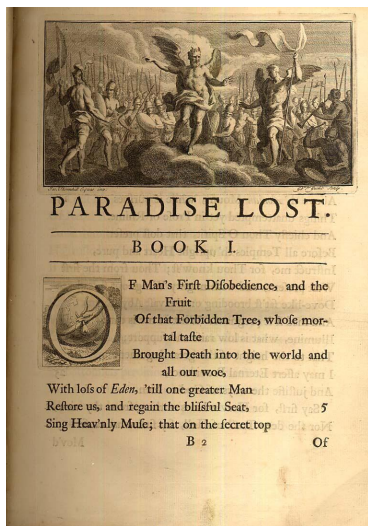


The Assignment and Rubric

Example:

(ENG 104) College Writing II unit
on Milton's *Paradise Lost*

Research



“Thy perfect image viewing”: Poetic Creation and Ovid’s Narcissus in *Paradise Lost*

by Maggie Kilgour

[T]he poet is always Narcissus.

—Schlegel

[A]ll creation is essentially an exercise in
Narcissism.

—Havelock Ellis¹

MILTON’S poem on the Creation represents the cosmos as a chain of creative energy beginning and ending with the divine creator. God makes the world in his own image, creating creative creatures: Eden is a poet’s paradise in which Adam and Eve are natural artists, and nature itself is inspired to join in their morning hymn of praise to the heavenly originator.² All creativity is therefore fundamentally narcissistic because it begins in God’s self-love and the copying and multiplying of his own image. Appropriately perhaps, given his own interest in “self esteem” (*Paradise Lost*, 8.572) and reputation as

MILTON AND SELF-KNOWLEDGE

By ALBERT W. FIELDS

THE YOUTHFUL Milton who delivered his *Prolusions* to a college audience not only demonstrated a growing skill and elegance in his command of Latin but exhibited insights and knowledge of ideas that were to accrue higher significance in later works. In his third *Prolusion*, after enjoining his schoolmates to a study of natural philosophy, he admonishes them to let the mind “wander beyond the confines of the world, and at the last attain the summit of all human wisdom and learn to know itself.”¹ In celebrating self-knowledge, Milton shows himself to be in the stream of Socratic and Christian humanism. His concept of self-knowledge becomes, I believe, fundamental both to his theology and ethics. Hence, his notion of self-knowledge pervades the

turn. In the various Platonic dialogues, however, Socrates’ attitude toward self-knowledge varies. In *Philebus*, self-ignorance in minds and bodies is said to lead to wretchedness. In *Charmides*, Socrates appears to disclaim the possibility of self-knowledge, but in *Alcibiades* he says that although one cannot apprehend the true self by introspection, he can attain self-awareness by mirroring himself in the soul of another. Then, in *Alcibiades* and *The Republic*, a person may escape false opinions of self by apprehending the world as a revelation of a system of universals which ultimately become phases of self. This apprehension enables the outward and inward man to be as one. Finally, in *Phaedrus*, Socrates likens the self to two horses driven by a charioteer. For the

SUNYCatalog

Milton in Italy: Contexts, Images, Contradictions

Search

Show Search Options



Milton in Italy: Contexts, Images, Contradictions

Added Author: Di Cesare, Mario A. International Milton Symposium
Publisher: Binghamton, N.Y. : Medieval & Renaissance Texts & Studies, 1991.

Description: xiv, 562 pages : Illustrations, map ; 24 cm.
ISBN: 0866910361, 0780666981033
OCLC Number: 240092933 [View in WorldCat]

Summary

Papers from the 3rd International Milton Symposium, held in Vallombrosa and Florence, June 1988.

Locations

Albany
Binghamton
Buffalo University
New Paltz
Stony Brook University

[View in Citricious Catalog](#)
[View in Citricious Catalog](#)
[View in Citricious Catalog](#)
[View in Citricious Catalog](#)
[View in Citricious Catalog](#)

Save

Request item

Formatted Citations

Related Subjects

- Milton, John. - Congresses. - Knowledge
- Milton, John. - Congresses. - Travel - Italy
- Milton, John.
- Poets, English. - Biography - Early modern, 1600-1700
- Poets, English. - Congresses. - Homes and haunts - Italy
- British. - Congresses. - History - 17th century - Italy
- English poetry. - Congresses. - Italian influences
- British.
- English poetry. - Italian influences.
- Intellectual life.
- Literature.
- Poets, English.
- Poets, English. - Early modern.
- Poets, English. - Homes and haunts.
- Italy.
- Italy. - Congresses. - Intellectual life - 1559-1789
- Italy. - Congresses. - In literature
- Italy.

Successful Essay Examples

A Narcissistic Paradise Lost

In “*Thy perfect image viewing*”: Poetic Creation and Ovid’s Narcissus in *Paradise Lost*, Maggie Kilgour argues two main points which she sets to prove throughout her essay; (1) narcissism is the foundation for all creation and creativity and (2) Milton’s poem is a reflection of himself and therefore narcissistic. In the beginning of her essay, Kilgour starts by building a foundation of what creativity is while focusing mainly on the Creation according to Milton’s poem. The author makes her first argument within the first paragraph of her essay stating that “all creativity is ... fundamentally narcissistic because it begins in God’s self-love and the copying and multiplying of his own image” (307). The author does a great job going into details about the subject of creativity in Milton’s *Paradise Lost*. As the essay progresses, Kilgour touches slightly on different versions of the story of Narcissus although later on, she focuses a few pages on Ovid’s version in his famous poem *Metamorphoses*. Although it might seem unnecessary to go into details about Ovid’s version of Narcissus, it gives the reader an understanding of the author’s first argument as well as a basis for many of Milton’s characters. In the last part of her essay, Kilgour goes into detail about Milton’s version of Narcissus in the poem. By first giving us an understanding of creativity in the first few pages and later on focusing on Ovid’s version of Narcissus, Kilgour convinces us that Milton’s work is therefore

English 104H Scholarly Article Rhetorical Analysis Rubric

Name: [REDACTED]

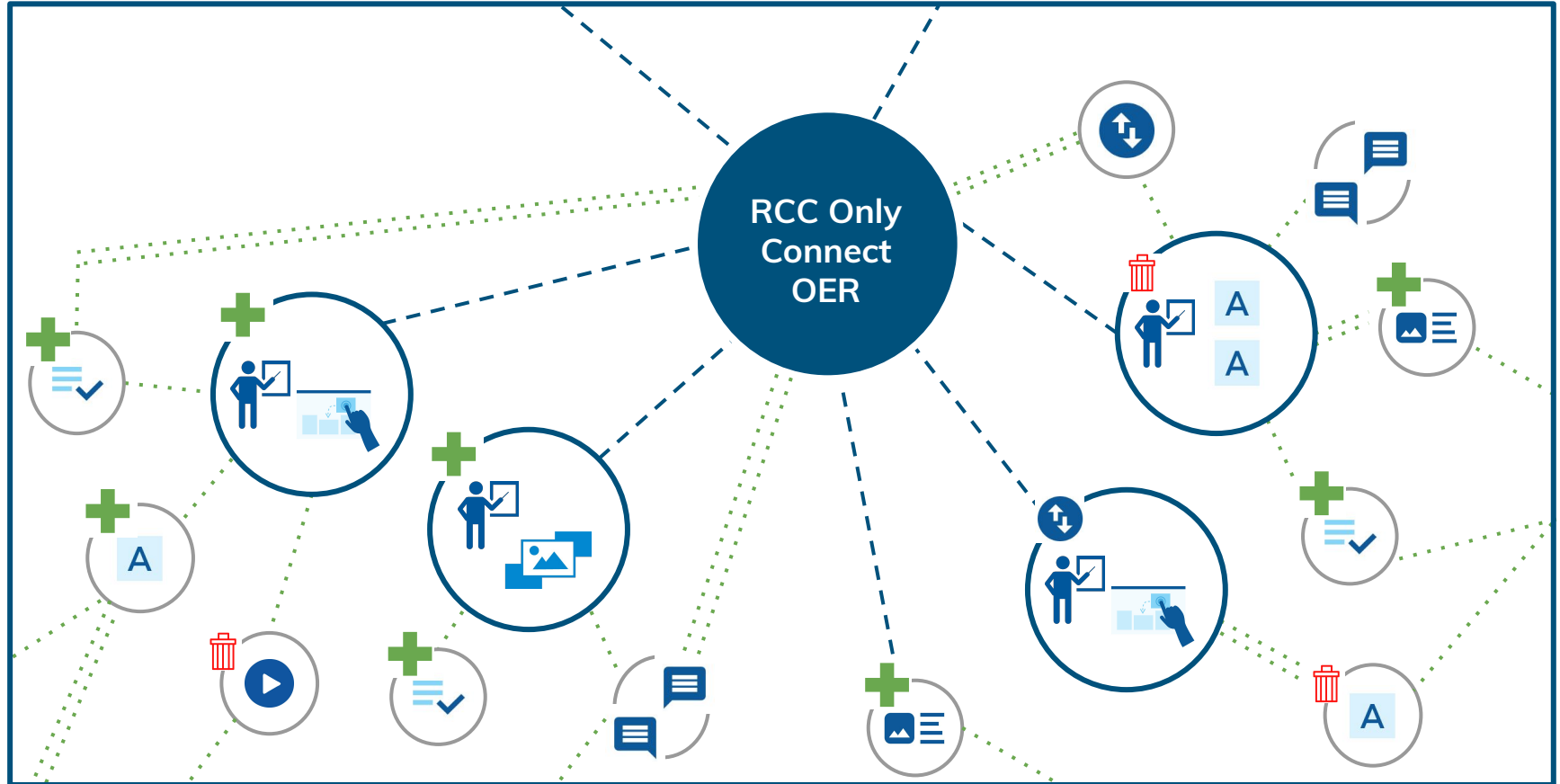
Outcome	Standard	Score
Summarize your chosen article in such a way that your audience understands its purpose and relevance.	3 = The article is summarized clearly and thoroughly; the audience understands its main point and relevance to its field. 0 = A summary of the article is mostly unclear or not present.	3
Analyze the argument, methodology, and rhetoric of your chosen article.	3 = The argument, methodology, and rhetoric of the article are thoroughly analyzed. Evidence is consistently used to support the analysis. 0 = Analysis of the argument, methodology, and rhetoric of the article is mostly unclear or not present.	3
Analyze your article’s use of at least two (2) of its sources.	3 = At least two of the article’s sources are thoroughly analyzed in the context of their contribution to the article’s argument. 0 = Analysis of two of the article’s sources is entirely unclear or not present.	2
Assert an argument about how the article refined your perspective on the text/topic that was its focus.	3 = The essay contains a clear and compelling argument about how the article refined your perspective on its topic; this argument is well connected to the analysis of the article. 0 = The essay does not contain an argument about how the educational system should be modified.	2
Create coherent paragraphs with strong topic sentences that are well-supported and cohesive.	3 = Unified and coherent paragraphs begin with strong topic sentences, include specific, relevant supporting evidence and examples, and are connected by cohesive transitions. 0 = Paragraph breaks can be arbitrary. Statements are unsupported, undeveloped, repetitive, or irrelevant.	3
Demonstrate audience awareness throughout essay	3 = Through style, tone, facility with conventions, and language essay anticipates the expectations and needs of its audience. 0 = Essay does not adequately meet the expectations of its audience	3

Moving from OER to Open Pedagogy: Only Connect!

[Open pedagogy helps students to] see content as something they can curate and create, and to help them see themselves as contributing members to the public marketplace of ideas. Essentially, this is a move from thinking about OER as open textbooks and thinking about them as opening textbooks.

DeRosa, R and Robison S, "From OER to Open Pedagogy: Harnessing the Power of Open" (2017)

Next Phase of OER: Open Collaboration



Thank You

Stephen Burke

sburke@sunyrockland.edu

Zuzu Tadeushuk

zuzutaylor@gmail.com